To Be Played To-day in the First of a Series of Beethoven Concerts-These Works Still Beautiful, Though More Than a Century Old-A' Century's Progress.

Walter Damrosch, and the New York Symphony Society will begin to-day a series of concerts so important in their educational function and so lofty in their artistic offering that they not only invite but demand extended consideration from every person pretending to a serious interest in music. These concerts will be six in number and will bring forward only works by Ludwig van Beethoven. The nine symphonies will be performed in their chronological order and some other compositions of the master will be used to fill out the programmes.

At to-day's concert the first and second symphonies, both short, will be heard, together with the vocal scene and air "Ah, perfido," the song "The Call of the Quail" and the trio for two oboes and English horn. Despite the fact that so many thousand pages have already been written in regard to these compositions it will be none the less proper to preface to-day's concert with a few words in the manner of the programme annotators.

The first symphony is Beethoven's twenty first numbered work. It is in C major and its four movements are supplied with titles suggesting that the composer was endeavoring to adhere to the methods of his forerunners. The composition was written at some time preceding April, 1800, for on the 2d of that month it had its first performance at a concert which Beethoven gave in Vienna for his own benefit.

It is not known when the music was finished, but there is evidence that Beetheven spent years in letting the materials take shape in his mind. Ever thoughtful and serious, this master was not went to dash down his ideas in the first heat of inspiration. He made memoranda of his first conceptions and afterward elaborated them with care and study Much that sounded awkward and labored when first jotted down issued in the completed work, after many hours of deep reflection, as bright and spontaneous utterance.

Sketches for the finale of this symphony have been found among the exercises which Beethoven wrote while he was study ing counterpoint under Albrechtsberger in 1795. Nottebohm records one of these as occurring together with sketches for the song "Adelaide." Doubtless while disciplining his mind and developing his technic with contrapuntal studies thoven was dreaming of the time when he would stretch the wings of his imagination. Sir George Grove calls our attention to the deliberation with which Beethoven worked.

This symphony was not only the first which he published or had performed but it was also the first which he completed. He was thirty years old. "It is startling to recollect that at that age, in 1788. Mozart had written the whole of his symphonies save the three masterpieces and that though Schubert was but 31 when he died he left a mass of compositions including certainly nine, and probably ten. symphonies behind him."

While this first symphony shows us Beethoven practising with his lighter metal while waiting to find the range for his great guns, it is no slave to fixed rule. The composer is content in most particulars to follow the methods of his predecessors but in some details the independent spirit of Beethoven the master is disclosed.

We must begr in mind that symphonist had exercised their art only a few years and the form had barely become defined Clearness, simplicity, grace and elegance of taste were demanded in compositions of this type. But the distribution and character of movements, the range of tonality and the nature of the between themes, as well as the general merhod of working out in the fantasia of a movement, were already regarded as settled and Beethoven's first departures raised no little storm of protest.

This symphony in C begins with a short introduction of twelve bars, the first chord being that of the dominant seventh in the key of F. to which key a modulation is immediately made. In the third measure we find; ourseives in the key of G, the dominant of the symphony. It is on record that some of the accredited critics of the day musicians of influence, violently rebuked Beethoven for such doings. However, it appears that both Haydn and Bach had begun compositions with discords, and certainly it was a manner which Beethoven did not abandon because of his critics.

One of the most striking of the master's departures from the methods of his predecessors is his freedom in the matter of keys. ot only did he exercise greater liberty in the range of keys-used in the different movements, but also in the flexibility of the tonality found within each movement itwelf. This challenge at the very outset of the first symphony is therefore one of the striking features of the composition. But we must bear in mind that our ears have become so accustomed to writing of this description that it does not attract our attention as it did that of the hearers of

The themes of the first movement are clear in outline and well contrasted. The veriest tyro in the art of listening to music (for it is an art) will not fail to identify them. Berlioz found the rhythms of this movement not unlike certain ones in "Don composed the work he was under the sway of Mozartian ideas. He deprecated the imitation figure in the wind instruments as a device already common in French over-

Dr. Reimann admits that the thematic materials of the first movement are Mozartian, but calls attention to the passage in which the basses use the second theme while the oboe sings a new song as something quite original in characteristic of Beethoven. He finds the "true Beethoven | an artistic eruption and lift new mountains in more than one page of andante," but Berlioz sees nothing in it save the interesting solo figure for tympani, which foreshadows the eloquent-use of these drums by Beethoven in later works

The third movement is marked "Menuetto, allegro molto e vivace." Thus by reason of its melodic nature and its tempo t becomes the first of Beethoven's scherzi. it was by hastening the movement of the old dance form and infusing into it a spirit never dreamed of by the earlier composers that Beethoven effected the substitution of the generzo for the minuet. Berlioz found in this scherzo the one truly original thing in the work. The last movement is a rondo in the old manner and it is as simple as one of Haydn's. It carries nothing of

the mighty Beethoven of later music. Beethoven spent the summer of 1802 in Heiligenstadt, near Vienna, and there he composed among other things his second symphony. Again the sketch books prove that the process of development was gradual. The book which contains memoranda for this symphony contains others for the

BEETHOVEN'S EARLY MUSIC three sonates for violin and plano, opus 30; for the three piano sonatas, opus 31, and for the trio "Tremate," which finally issued as opus 116.

This symphony was written at a time when Beethoven's deafness was becoming a dreadful affliction to him. It came upon him with crushing force and embittered his spirit in a way comprehensible only to a musician . It was at this time that he wrote to his brothers that extraordinary letter commonly called his "will."

Throughout the letter he expressed his venriness of life, his welcome for death. Yet this second aymphony is clear, sunny even joyous. The splendid exhilaration of work brought to the saddened spirit its sweetest balm, and Beethoven the triumphant composer conquered Beethoven the lamenting man.

The symphony was produced at a concert given by the composer in the Theatre an der Wien, Vienna, April 15, 1803. The critical comments reveal the confusion of mind which is invariably witnessed when a new thing is heard. The strange modulations were condemned as fleroely as if they had been by Strauss or Debussy. The instrumentation was berated as noisy and overelaborate. The wind instruments were too much in evidence. There was a palpable attempt to do something new and surprising. The last movement was labored and involved. So it went.

From these comments we may be prepared to realize that in this symphony Beethoven begins to depart from the Mozartian and Haydnesque influences which surrounded him in the first. Yet as Sir George Grove has said: "The advance is more in dimensions and syle and in the wonderful fire and force of the treatment than in any really new ideas such as its author afterward introduced and are specially con-nected in our minds with the name of Beethoven." The first movement, for example, lingers still in the levels of the purely classic world. It scales no mountains, it confronts no lightnings. The scherzo is less novel, though more characteristic, than the minuet of the first, which was the first of scherzi. The larghetto is less scholarly. and the finale, in so far as form is conerned, walks in the paths of the fathers till near its termination, when without warning it makes one daring leap into the

territory of the real Beethoven. The critics before mentioned could not have quarrelled with the opening of the slow introduction of the first movement of this symphony, for it is a simple unison in D major. Nor could any one have been disturbed by the square cut figure of the first theme of the allegro. The transition from the first to the second theme is almost pure passage work and has none of the vital organization found in the master's later symphonies. The second theme is quite in the old style, and the working out, with its canon, double counterpoint and graceful modulations, must have pleased the connoisseurs of 1808 mightily. Possibly the solo passages in the wind may have suggested to them that here was a young master who would in the end make them all sit up, but after all they probably had a comfortable hearing throughout the first movement.

Again in the larghetto the clearness and symmetry of the two principal themes, respectfully stated in the orthodox keys and connected by the conventional bridge, must have satisfied the first hearers. To us they come with a sweet gentleness and reflective poesy which only by reason of our present knowledge suggest to us the larger accents of the great slow movement in the ninth. The working out of this movement is scholarly, with its exfoliations of the thematic matter and its skilful imi-

tations in the instrumental voices. With the schergo, however, the cognos centi of 1802 had not such an easy time of it, for here something of the impatient, independent spirit of the future Beethoven is disclosed. The leading theme of the movement with its abrupt figure and its sudden transition from forte to piano is decidedly characteristic of the master's later style. In the trio the unprepared to the disturbed figure in F sharp, and the equally sudden return to the original

key are again like the greater Beethoven. Throughout this movement there is a series of piquant contrasts not only in dynamics but also in keys. The older nposers. who were expected above all things to write with "taste," which meant politely and with consideration for th peace of mind of social nonentities, would not have attempted such daring feats.

But think what must have been the feelings of the listeners of 1803, to whom the last movement of Mozart's G minor symphony was the maddest thing, when they heard the finale of this composition, with its impetuous outburst in the very first bars, its rude interruptions of the flow of melody, its leaps through wide spaces of tonality, and above all its celestial spisodes breathing forth the first glow of that marvellous spirit which afterward flamed through the "Eroica" and the C

We of to-day read these first two symphonies of Beethoven in the light of his later compositions, and with the blinding furies of Richard Strauss and the formless phantoms of Debussy in our eyes. But what must they have seemed to the hearers of 1803, to whom the suave and elegant utterances of Haydn and the sweet and supply thoughts of Mozart were the furthest flights into the world of emotional expression yet made by instrumental music?

The value of the performance of these ompositions in their place at the beginning of the series of Beethoven's symphonies lies in the information they give us as to the starting point of one of the most logi-Giovanni," and he felt that when Beethoven | cal. normal and yet stupendous artistic developments the world has ever seen. Couched as these works are in the idiom of the art world of their time, written with profound respect for extant formulæ, they nevertheless, especially the second, break again and again across the border which separated Beethoven from the classic

conventions. In them time and time again we hear the first rumbling of the spiritual upheaval which was in the ripeness of time to become out of the vasty depths toward the sky. In this second symphony the student of music can find instrumental figures, methods of harmonic and orchestral development and melodic phraseology, all of which slowly and surely expanded in the secret workshop of Beethoven's mind till they were ready for use in the musical embodiment of the world thoughts of the "Eroica" and its mighty successor.

Watching these processes in their embryonic state, the student and the music lover, following Mr. Damrosch's programmes to their end, may learn to understand how it is that Beethoven in his day so got the start of the majestic world. He may learn too how it is that in these times of labored and involved composition, when music seeks to avoid the grandeur of a simple direct style, these symphonies of Beethoven, by the solidity of their fundamental ideas and the sublime clarity of their expression, maintain their hold on the love and reverence of those to whom music must ever be the embodiment of man's eraving for ideal beauty.

A hundred years have fled into the historic past since the early Beethoven symphonies were made known to the world. Music in that time has made swifter progress than it made in double the time before 1800. Its norizon has expanded incredibly. Its materials have been enriched and its methods have been freed from circumscribing conventions which were at variance with its real nature.

Chopin, Schumann Schubert Liszt Brahms, Wagner, all blazers of new paths, explorers in new territories, have lived and died since Beethoven wrote these works. And yet in spite of the enormous complexity of our modern musical art we can listen to these old orchestral songs of 1802 and 1808 with gladsome emotions, with grateful senses and shall we add with comforted sensibilities? Yes, for without being reactionaries, welcoming the tenets of any new artisic gospel that has not lost faith in the true and the beautiful, we may still sit at the feet of the old awgiver who brought music out of the condage of convention and opened for her the fruitful field of independent, individual expression.

So Pauline Lucca is dead and another of the great artists of a generation brilliant in singers has passed into history. Luces was singularly fortunate in that she was Viennese of Italian parentage. It gave her a wonderful musical heritage. Her operatic training was not that of the eager, rushing aspirant of to-day. It was thorough. She sang in the chorus after she had finished her technical studies, and it was her leading of the bridesmaids' chorus in "Der Freischütz" that first told Vienna

what it might expect. But she went away to Olmutz and appeared in 1859 as Elvira in "Ernani." ong afterward she sang Valentine and Norma in Prague and her fame began to fly through Europe. Meyerbeer heard of her and induced her to study Selika in 'L'Africaine," which she afterward sung in the production at Covent Garden with pormous success.

In 1881 she appeared in Berlin and made a furor. She was engaged as a court singer for life. She made her first appearance in England in 1863, singing Valentine and people went mad about her. The doners remember her Selika as one of the highest achievements in the entire field of the lyric drama.

Lucca did not come to this country till 1872, but her success here was as great as it had been in Europe. She returned to Europe in 1874 and continued till her retirement to be one of the celebrities of the operatic stage. She was one of the most versatile singers ever before the public. She sang Marguerite, Zerlina, Cherubino, Valentine, Selika, Elma, Agatha, Leonora in 'Favorita" and Carmen all wonderfully She was without question the greates Carmen yet seen. She was the greatest Selika, and she has never been excelled in several of her other rôles.

Her voice was a pure lyric soprano, two octaves and a half in range, easily reaching the upper C. It was of exquisite timbre and color throughout. Her ability to express every shade of feeling through her singing was paired with her great talent for acting, a talent assiduously cultivated by observation and study till she ranked as the most finished actress on the opera stage. Meyerbeer called her a feminine David Garrick. Auber gave her the pen with which he wrote the score of "Fra Diavolo."

She sang fifty-six rôles and never had failure. She was a thoroughly schooled singer, trained patiently and by hard study, and her temperament was under the direction of a powerful intelligence and an exquisite sensibility. The older singers of the present generation who recall her remarkable impersonations speak of her with reverence. She was indeed an artistic W. J. HENDERSON.

### NOTES OF MUSIC EVENTS.

The announcements for the coming week at the Manhattan Opera House are these: at 7:45, "Pelléas et Mélisande," Mary Garden, Miles. lerville Reache, Sigrist, MM, Dufranne, Perler Arimondi and Crabbe: Wednesday, "Crispion e la Comare," Mme. Tetrazzini, concluding with "Carnival of Venice." with variations by Mme. Tetras. zini: Friday, "Dinorah," Mme. Tetrazzini, Miles. Trentini, Giaconia, MM. Ancona, Daddi, Mugnoz and Venturini: Saturday afternoon, "Louise." Mary Garden, Mme. Bressier Glanoil, MM. Dalmore, and Gilbert: Saturday night, "Il Trovatore," M Zenatello, Mmes. Russ, Gerville Reache and M

At the Métropolitan Opera House the programm for next week is this: Monday, "Rigoletto," About Jacoby, Bonci, Scotti, Mühlmann, Bégue, Gravina. and Tecchi: Wednesday, "Die Walkure," Leffer Burckhard (début), Morena (début), Kirkby-Lunn Alten, Weed, Fornia, Mattfeld, Langendorff and Jacoby and Burgstaller, Von Rooy and Blass Thursday, "Manon Lescaut," Cavalleri and Caruso Scotti, Barucchi, Lucas, Reiss and Begue: Friday "Mignon," Farrar, Abott and Jacoby and Bonei Plancon, Lucas and Mühlmann: Saturday afternoon, "Il Trovatore," Caruso and Eames, and Satu day night "Siegfried."

Mme. Sembrich has returned from a concertour in Canada and the north. She sang in St. John. Halifax, Montreal, Toronto, Portland and Rochester, and will give her last New York son ecital at Carnegie Hall on Tuesday afternoon at a o'clock. On the programme are songs by Palsi Franz, Von Weber, Cesar Franck, Max Reger Woif which Mme. Sembrich has never and Hugo sung here before.

Probably it would be impossible to give a Bach estival in New York city in the manner of such celebrations as given in smaller towns. In Mont-clair and in Bethlehem the population is alive with interest in advance. The atmosphere of New York does not permit of this, yet all preliminar signs indicate success for Mr. Franko's Bach pro gramme with which his series of concerts of old music for the present season will close on Wednes-day evening in Mendelssohn Hall. It will introluce to the public the newly organized Bach Chora

#### HOW MINES MAKE TOWNS. Butte Built in More Ways Than One on Square Mile of Copper.

The history of American mining towns presents many examples of the determining ffect of mineral deposits. Butte, Mon., is city of 62,000 inhabitants supported by copper underlying about one square mile of land surface. The metal forms the sole aison d'être of this considerable for in other respects the region is unpro-ductive and unattractive; without the mine the locality would support with difficulty a population of 100 souls.

The mineral deposits of Navada

The mineral deposits of Nevada occur beneath strips of land a few hundred feet in width and in the midst of a hopeless than have formed plausible desert, but they have formed plausible pretext, says Harper's Magazine, for adding a State to the Union and two Senators to Congress. The decline of the lodes has now Congress. The decline of the lodes has now reduced Virginia City to a population of 2,500, as against 11,000 in 1880, when it was one of the busiest cities in America in the midst of a superlatively "booming" State. In 1900 Nevada was credited with a popula-In 1900 Nevada was credited with a popula-tion of 42,335—a figure somewhat under that for 1870; thus this State, with an area twice that of New England, has less popula-tion than Waterbury, Conn Through the existence of mineral products in close proximity Pittaburg has become

the emporium for coal, petroleum and iron.

Its case differs, however, from the above, for its development was far less artificial and its destiny could never be that of the regions already mentioned.

Three navigable rivers converge at this point, vallers and its policies and its desting the provider of the provider

point; valleys sunk in a plateau provide natural routes for approaching railways. Natural and unnatural access, it may be added, are contrasted at Pittsburg by the fact that one railroad has recently been forced to expend \$35,000,000 to effect an approach to the city by expressing a miner. entrance to the city by overcoming a mi

## SLUGS

THE SUN, SUNDAY, MARCH 1, 1908.

ONCE AT A DISCOUNT, NOW HELD AT HIGH PREMIUMS.

Fifty Bollar Gold Pieces Which the Fortyniners Had Difficulty in Changing Sought by Collectors-One Specimen

Extraordinary as the ever increasing premiums on the fifty dollar gold pieces of the early days of California may seem to the average person nowadays, must be simply amazing to the Fortyniners who can recall when the chunks of gold were a drug on the market and the possessor of one was forced to submit to a discount of 2 or 3 per cent, in order to get it changed.

The fifty dollar gold piece, slug, ingot or quintuple eagle, as it was variously designated, came into existence early in 1851. Efforts on the part of Californians to have a branch mint established in San Francisco resulted in a temporary compromise which provided for the operation of an assay office in that city, to which miners and others could take their gold dust and at a nominal cost have it smelted refined and struck into ingots of the value of \$50 each. The ingots were to bear the stamp of the United States Assay Office. and the assayer in charge was appointed by the United States Government.

Great numbers of the coins were struck fully \$2,000,000 of gold being coined in the first nine months after the beginning of the operation of the assay office. Before long the unwieldy pieces were at a discount, smaller and more useful denominations going to a premium. .

There has been much discussion of the status of these coins. Some have maintained that they were regular United States coins, being stamped by a United States assayer. For a time they were thought to be legal tender, and the Collector of the Port at San Francisco was authorized to receive them for customs duties, but later he was instructed that they were not so receivable, as they did not comply with the law which provided that only coins of the standard of fineness of the United States pieces should be received.

The metal of the regular coins is .900 fine while the gold in the California slugs was of three degrees of fineness... 880, .881 and .887, the differences being made up in the weight. The difference in fineness was due to the silver contained in the California

gold, facilities to extract which were lacking at the time. The first fifty dollar slug was struck on February 20, 1851. It was octagonal and

February 20, 1851. It was octagonal and weighed two and three-quarter ounces. In the centre of the obverse was a large eagle with expanded wings, in its beak holding a ribbon upon which was inscribed the word "Liberty." Above the eagle, on a label, was stamped the fineness, "887 Thous.," and around the edge ran the inscription "United States of America." Below was the denomination, "50 D C."
On the reverse was a mass of engine turn-

On the reverse was a mass of engine turn-ing, in the centre of which were the figures "50." At the edge was stamped the name "50." At the edge was stamped the name of the United States Assayer, "Augustus This is the rarest of the several varieties

of the quintuple eagle struck by Humbert, and a fine specimen is valued at from \$200 upward. Another variety was exactly like it, but the fineness stamped on the like it, but the fineness stamped label was "880" instead of "887." equal rarity.
The third variety of the Augustus Hum-

bert fifty dollar piece bore the fineness of "880," but the figures "50" were omitted from the reverse, in their place being a small target design. A very fine specimen of this variety brought \$170 last year at the Stickney sale.

The fourth variety is of the finene

87, with the edge milled. Around the edge of the obverse is inscribed "Augustus Humbert, United States Assayer of Gold. California, 1851." A fairly fine specimen of this variety recently sold for \$140.

The fifth and last variety struck in 1851.

shows a similar design, but bore the mark of fineness of 880 above the eagle. This piece is about as valuable as the last men-tioned.

In 1852 the same design was continued, but the label above the eagle read "887 Thous." All these coins were struck at the assay office of Moffat & Co., United States assay contractors, and they were the real akers of the coin. Humbert only affixing

the stamp.
While the coin was frequently at a dis while the coin was frequently at a dis-count owing to the scarcity of change, it was nevertheless worth its face value, and even more. Counting the silver as well as the gold, the average mint value of the metal was about \$50.10; without the silver the average value of the coin was about \$40.00

About the middle of February, 1852, the United States contract for smelting and assaying gold was transferred from Moffat & Co. to Curtis, Perry & Ward, who produced two varieties of fifty dollar gold pieces of slightly different design, as well as ten and twenty dollar gold pieces.

The first of the slugs issued by this firm

The first of the slugs issued by this firm bore the usual eagle on the obverse, but the inscription read "United States of America Fifty Dolla." Outside of a beaded circle was "United States Assay Office of Gold San Francisco Cal 1852." The reverse was engine turned, with the centre of tar-get design.

A second variety is the rarer of the two, but the only difference lies in the label above the eagle, which reads "900 Thous," the same fineness as the regular United States coins. It is said that less than a dozen succious

coins. It is said that less than a dozen speci-mens of this variety are known, and an ex-tremely fine piece brought \$275 at one of the Elder sales in this city last year.

The next fifty dollar piece was that of Kellogg & Co. of San Francisco, which appeared in 1855. This is the scarcest of all About ten specimens are known, each which is valued at from \$400 upward.

which is valued at from \$600 upward. This piece differed from its predecessors by being circular. On the obverse was the head of Liberty, surrounded by thirteen stars, very much like that borne by the twenty dollar gold piece of regular issue. On the coronet of Liberty was the name of the issuing firm, "Kellogg & Co." At the bottom was the date, "1855." The reverse showed an eagle, above which was the fineness, "887 Thous," while around the border was inscribed "San Francisco Cal Fifty Dollars." The edge was reeded. A Chicago collector has one of these gold.

A Chicago collector has one of these gold pieces which looks as if it had just emerged from the dies, this very unusual condition giving the coin a value of \$1,500.

The last of the fifty dollar slugs and the tenth variety of the denomination was struck by Wass, Molitor & Co. It made its appearance in 1855, and, like the slug of

appearance in 1855, and, like the slug of Kellogg & Co., was round.

On the obverse it showed a head of Liberty enclosed by thirteen stars, and the reverse bore a large wreath, enclosing in two lines the inscription. "50 Dollars." At the top, on a label, was "900 Thous." and around the lower half of the border, "Wass, Molitor & Co." A fine specimen of this variety sold some time ago for \$400, and in point of rarity it follows the Kellogg piece.

### German Students More Temperate

From the Baltimore American "When I was a student at Heidelberg, wenty-five years ago, the amount of beer the students consumed was something as-tonishing," said Mr. J. N. Osborne of St

"In fact many of them drank to excess

and the fellow who could put away the biggest quantity was a sort of hero. "Now all that has changed, as my son who is studying at Heidelberg, writes me. He says that while a good many of the students still use beer, a goodly number are tectotalers, and that the wholesale swilling

of the old days has gone. I think that every body will be glad to know that sobriety has years ago. A very simple little thing a cap visor taken the place of intemperance among the young men at one of the foremost seats of earning in the world." RARE OLD COINS FOR SALE-1,000 of them, handed down to advertiser from generations back; foreign and domestic coins are here in many rare old specimens; I want a price for the lot. Address JORN J. MELIN, Tarrytowa, N. W.

COINS AND STAMPS.

H. C., Morristown, N. V. -The five dollar Mormon gold coins. A very rare specimen brought \$27.50 at the Stickney sale last year

T. N.. Kingston, Ontario. What is the value of an American half cent dated 1804. King Carlos 111, piece dated 1777, an American milied edge fifty cent piece dated 1824. a Napoleon five france piece dated 1826. a Napoleon five france piece dated 1807, a one splitting piece dated 1809 and a Van Burea copper dated 1837 marked "Van Buren Metallic Current," with a wrecked snip on one side and a ship in full sall on the shier?

The half cent is worth about 10 cents if in ordical control of the state of the control of the state of the cents of the sall of the ship of the state of the state of the sall of t

The half cent is worth about 10 cents if in ordinary good condition. State the denomination of our King Carlos coin. There are five varieties if the half dollar of 180s, which dealers sell at from 75 cents in good condition to \$3 in fine condition for the one overstruck on the figure 9. The 1824 1820, 1821, and 1822, which are catalogued at from 90 cents in good condition for that struck the haif dollar of 1821 to \$2,60 for the other varie in fine condition. Dealers quote the five franciplece at 75 cents in good and \$1.25 in the condition. There is no premium on the shilling piece. There are many varieties of the United States Bank tokens

F. L. B., Ithaca, N. Y .- Your coin is probably a

H. E. L., Westfield, Mass. -Old Roman coins are extremely plentiful, and any dealer can supply inlimited varieties at from 10 to 25 cents each. The condition of the coin you describe would pre-clude its bearing a premium, as collectors place ttle value upon worn coins. Deaters quote the cent of 1831 at from five cents in ordinary condition ish pieces bear no premium,

P. McN., Ann Arbor, Mich. There are three va rieties of the 1817 cent, the value of which range from 15 cents upward. The scarcest is he one showing afteen stars, which brings as much as \$2 in fine condition, while the one with thirteen stars is quoted at 15 cents in good condition and when finely preserved.

Veritas, New York City.—What is the value of a dollar paper bill reading on one side, "According to a resolution of Congress passed at Philadelphis. Feb. 17, 1776." Also under a timepiece the words, "Mind Your Business"?

This is one of the fractional parts of a dollar issued by the Confederation and known as Conti-nental currency. Dealers quote all varieties alike at 25 cents for good and 50 cents for fine specimens.

L. D. B., Hartford, Conn. -The coin is one of the time ago in this column. On one side is the por trait of King Louis XVI. of France and on the other the device of the First Republic, showing the genius of Frence writing upon the tablet in scribed "Constitution." It is a 30 sol piece. Dealers

B. F. U., Ridgefield, N. J.—I have two copper pieces which were struck during the Van Buren Administration. One has a phornix resting upon flames and the date "Novr. 1887." The other has upon one side a ship with the word "Experiment" upon the side being dashed upon the rocks, bearing the date 1837. The inscription is "Van Buren's Metailic Currency." I have also a piece made of a bright metal with the inscription "Feuchtwanger's Composition" and the words "One Cent" enclosed in a laurel wreath. Will you kindly tell me their value?

There are rare varieties of the second design but the differences are trifling and require close examination. Some of the varieties of the dealgr you describe are common, but one specimen from a rare die brought \$22.50 at the Elder sale recently. This showed a ship with the bowsprit pointing to and date being small, while on the reverse the wreath has three berries outside #md six inside, with no dash below the word "Cent." Dealers sell a very fine specimen of the phonix type at it, the ordinary specimen at 10 cents. As a matter of fact, nearly all of the Hard Times tokens bring but 10 cents when of ordinary variety and condi tion, and only a few of the scarce varieties mand a higher premium. The last is a cent piece issued by Dr. Lewis Feuchtwanger New York city, struck from a metal of his own invention. It is worth 25 cents.

I. O., San Francisco.—What is the value of a twenty edollar gold piece dated 1853, on one side being the words "United States Assasy Office of Go.d. San Francisco, California, 1803," while the other side has an eagle, with the inscription overhead of "900 Thous."

A fine specimen brought \$22 at a recent sale,

C. F. S., Bridgeport, Conn.-The majority of the coins you describe are of the common varieties and most of them are still to be found in circula ion. The earlier United States coins of the '30s n unusually fine condition, and then are held at but a small increase. The gold quarter dollar of California is worth from \$1.50 to \$2 if in fine con-dition. The half cents of 1794 range in value from 35 cents to \$25, all depending upon the variety and condition. Dealers sell the 1849 half cent with large date at 25 cents when in good condition, but one with small date is very rare and is worth 25 cents.

J. H. M., Brooklyn. Is there a premium on a three dollar gold piece dated 1854 and a two and a half dollar gold piece dated 1851;

There are several varieties of the three dollar piece of 1854. The Dahlonega coin with the letter "D" is the scarcest, and a fine specimen has brought \$27. The others are held at about \$5 each when well preserved, but at the Stickney sale two speci mens showing trifling variations brought about \$8 each. These were of different alloys of metal, one alloyed with copper and another with silver, the difference between the two being strongly marked. The four varieties of \$2.50 piece of 1851 range in value from \$4 to \$7 when in fine condition.

W. A. S., New York City.—Please give me the Not a great deal more than face value. many years proof sets, embracing the dollar and tractional parts, have been kept entire and a single piece is seldom offered. A brilliant proof set of 1880, embracing the standard dollar, the trade dollar, 50, 25, 10, 3 and 1 cent pieces has sold for \$3.

T. L. Cieveland, Ohio. Will you please tell me ihe face value of a coin about the size of a United States baif dollar. On one side is a man's head marked "Balboa, and below is "1904." Also "Re-public de Panama." On the other side is "Ven-ticinco Centismos De Balboa 6.12.500 Ley 0.900." The balboa is the monetary unit of the Republic of Panama and is valued at 100 cents. The gold

ominations of Panama are one, two and a half, ave, ten and twenty balboas.

### CAP VISORS.

#### The Making of Them a Business by Itself Millions Turned Out Annually.

There is one man in the business who 1909 will have been making cap visors for half a century, and he isn't such an old man either. He started at the trade as a boy in 1859, working for a concern of which now he is the head, which was then established in a building at Broadway and Rector street, where the Empire Building now stands. He recalls the fact that when the war broke out they worked night and day turning out visors for soldiers' caps.

The manufacture of cap visors is a business by itself. Only about fifteen concerns are engaged in it, of which number all are in this city save two or three located in Philadelphia and Boston. New York supplies visors for cap manufacturers all over the country, producing in the aggregate millions of them annually.

For the very cheapest cloth caps visors are made of cardboard paper or of imitation leather covered with the cloth of which the cap body is made. For other grades of cloth caps visors are made of various sorts of light leather, and for some cloth caps of fine quality there are now used, because it is lighter than leather, visors made from a heavy, specially woven and waterproofed canvas.

For visors there is now made an imita tion leather composed of bookbinders' board and what is called moleskin, the two being cemented together under pressure. In a made up cap, where its edge could not be seen, this material might pass even an expert for leather. The best leather visors re made of leather specially tanned and prepared

Take the country at large and cape are not used by people in general for ordinary wear so much as they were fifty years ago, but caps are still worn in gre t numbers by younger people and by sportsmen and travellers and golf players, and of uniform caps of one sort and another there are now worn 300 per cent. more than twenty

might seem, but great numbers of them are used, and in a factory where they make them you would find around rolls and sides of leather or other materials, and hundreds of dies and moulds for the cutting and the shaping of the visors, and men busily at work following visor making just as they might any other trade.

"GLORIA" SUNG TO HISSES. Francesco Cilea's Latest Opera Almost

a Fallure in Rome. ROME, Feb. 19.-The latest opera of the Maestro Francesco Cilea, entitled "Gloria, which was first produced at the Scala in Milan last year, has been given at the Costanzi Theatre here, and the lack of courtesy on the part of the audience which

characterized the performance has rarely

been surpassed in the annals of an opers

house. The small amount of applause

was drowned by the hissing which was

kept up throughout the evening.

In his new opera Francesco Cilea has evidently missed something, and whether the fault lies with the libretto, the music or the execution is difficult to say. The composer, not satisfied with the success he achieved in "Adriana Lecouvreur" and with the laudable ambition to rank with composers of genius, and probably wishing to prove to the public that he was capable of portraying intense human passion, chose in a misguided moment a very difficult subject in the tragedy of "Gloria,

written by Arturo Colautti. The plot is taken from an episode of the thirteenth century in Siena and deals with the love of Gloria and Lionetto, who die together in the last act. Although the tragedy as a literary composition may be perfect, it is not of enough interest to set to

What is harder to explain is how Italian what is harder to explain is now italian composers, for Cilea is not the only one thus to err, waste their genius and enthusiasm on librettos which for ordinary oulture and general taste are absolutely antiquated. Musical publishers, librettists and composers labor ordinarily under the delusion that in order to please the mouern lablant taste it is necessary always to give composers abor ordinarily under the de-lusion that in order to please the modern Italian taste it is necessary always to give the same type of melodrama; hence the best Italian genius is spent in a vain effort to compose glorious melodies entirely un-adapted to the words to which they are set.

Each piece in itself does credit to the composer, and this may be said of "Gloria, especially in the duet of the final scene the choruses and the duet between the soprane and the barytone in the second act. The performance of an opera of this kind calls for great care and much thought, a matter which was entirely overlooked when "Gloria" was produced in Rome. The tenor, Signor Fassino, did not come up to the expectations of the audience, not because his vocal powers are inferior, but owing to the fact that he was chosen at the eleventh hour and had to spend the whole night in a train travelling from Genoa to tome in order to be present at the re

The barytone, Signor Cigada, sang well and did his best to make the opera a success, but he labored under great difficulties, as he was badly placed. Signora Berlendi, as Gloria, interpreted her part well and sang beautifully, but as one good voice is not sufficient to insure the success of a new play "Gloria" was only saved from ship wreck owing to the clever leading of the Maestro Mugnoue.

#### ITALIAN CHEAP LIVING. Railroad Laborers Able to Get Along or Less Than \$10 a Month

That Italian laborers save more money at the same wages than any other European immigrants is a statement made in a report of the Department of Commerce and

Labor. The reason is easily found. A great majority of the unskilled laborers in this country are employed in railroad construction and similar undertakings, which are usually carried on where there are no accommodations for boarding and lodging the men. The boarding camp thus become

essential to the contracting company. In the case of men of all nationalities except the Italians a fixed charge is made for the boarding and lodging of each man. The Italians, however, insist on buying and

cooking their own food. Investigation of the records of a contracting company employing many laborers of various nationalities in railroad construction showed that the actual cost to the company of groceries, provisions and payment for cooks, waiters, fuel, light, &c., at its boarding camps was 19 cents a meal, or \$3.99 a week for each man. The men were charged \$18 a month for board and lodging.

company lived mostly on macaroni, sausage, cheese, sardines and bread, macaroni and bread being the staples and the others used very sparingly. The average monthly expense of each laborer was as follows: Twenty-five one and one-half pound loaves of bread at eight cents, \$2; thirty pounds of macaroni at seven cents, \$2.10; sausage, sardines and cheese, \$1.50; lard, 90 cents.

Most of the Italians in addition to that

Most of the Italians in addition to that amount spent an average of \$3 a month for beer, cheap cigars and tobacco, which with the expense of \$1 a month for shanty rent brought the total cost of living up to about \$10 a month.

An examination of the records of three railroad systems in New York, Pennsylvania and New Jersey for 1905 and 1906 gives accurate figures on the earnings and cost of living of large numbers of Italians under the usual commissary system. The average earnings for a representative month in 1906 for eighty-nine gangs, numbering 1,530 men, were \$37.07. The cost of all food was \$5.30, and shanty rent and sundries, \$1.40, or a total of \$6.79, leaving sundries, \$1.49, or a total of \$6. a surplus of \$30.28.

These figures furnish one of the most potent explanations of the great amount of money sent by post office orders to Italy. In 1906 the amount sent to all countries was \$82,435,343, and of this \$36,798,562, or 58.9 per cent., went to Italy and the Slavic

The total amount sent to Italy was \$18,-239,134, against \$20,559,428 to Russia and Austria-Hungary, which countries have twice as many representatives in the United States as Italy.

### POINTED SKULLS.

#### Admired by Some Tribes, Who Secure Then by Head Binding.

The egg shaped heads of some of the natives of Malekula, in the New Hebrides, were once thought to be naturally conical, For that reason scientific men decided that the Malekulans were in the lowest rung of the human ladder. Later it was found that the conical heads

were produced as the Chinese women distorted their feet, by binding them in infancy. The egg shaped head is still fashionable in Malekula, where some extraordinary results are achieved.

"A conical head," says a writer in the National Geographic Magazine, "retreats from the forehead in such a manner that one is amazed to know the owner of this remark able profile preserves his or her proper senses, such as they are. I could not hear

senses, such as they are. I could not hear, however, that the custom was supposed to affect the intellect in any way.

"The conical shape is produced by winding strong sinnet cord spirally about the heads of young babies and tightening the coils from time to time. A piece of plaited mat is first put on the head and the cord is coiled over this so are to give it a good. is coiled over this, so as to give it a good purchase. The crown of the head is left to develop in the upward and backward fashion that is so much admired.

One fears the poor babies suffer very much from the process. The child I saw was feeful and crying and looked as if it were constantly in pain; but the mother, forgetting for the moment her fear of the strange white woman, showed it to me quite proudly, pointing out the cords

smile.

"She had a normally shaped head herself and it seemed that she had suffered by her parent's neglect of this important matter, for she was married to a man who matter, for she was married to a man who was of no particular account. A young girl who was standing beside her had evidently had a more careful mother, for her head was almost sugarloaf shaped. It is interesting to know that this well brought up young woman had married a chief."

# SIDELIGHTS ON LIFE ABROAD

Continued from First Page.

for some time he should then get up. But if he is awakened before his sleep is exhausted the tendency is to go to sleep again. And this shows that forced early rising t

wrong. "Ninety per cent. of the early risers end by suffering from insomnia. And many of them get the habit because they cannot They are like the fox in the fablethey want everybody else to follow their

pernicious example. Finally Dr. Forbes Ross declares that s man who wakes up of his own accord will do double the work of the man who forces himself to rise early. The thick headed sleepy clerk is the man who gets to the office first in the morning. He is not worth his wages. The brightest man is the man who is late because he has overslept.

For a Bishop to clothe himself in fine raiment is scarcely consistent with the doctrine of simplicity which he preaches and is supposed to practice. Hence the Bishop of London has been called upon to answer a charge of having been seen wearing "a massive fur overcoat that could not have cost less than \$250-a whole year's labor for any of the 13,000,000 people on the verge of starvation."

In the absence of the Bishop in Russia. his secretary has supplied a very simple explanation of the apparent luxury., The fur coat was given to him by a very old friend and did not cost anything like \$250 in fact "not a quarter of that sum." This is not the first charge of personal

extravagance that has been levelled against the Bishop. In order to disprove some of these imputations be once published an account of the manner in which he expended his annual income of \$50,000. It showed him to live a very frugal life. An instance of his frugality once came

under the notice of the writer, who met the Bishop journeying to St. Paul's Cathedral in a penny bus. This was soon after his election to the Bishopric of London and before he had taken up his residence at Fulham Palace. Among the other passengers in the bus were a workman, his wife and child, whom the Bishop at once recognized as members of his old congrega-In speaking of the many bedrooms in

Fulham Palace, he regretted that he could not turn his official residence into a cheap lodging house for the poor and he himself live in more humble circumstances. He hoped that his acceptance of the new dignity conferred upon him would not alienate the affections of his old Stepney friends It might be that his new duties would prevent him visiting them as frequently as he should like, but he trusted that if any of them saw him driving in the streets in his grand carriage they would not hesitate to hail him. He would be delighted give them a ride and have a friendly chat.

On March at a new director is to take charge of the Gobelins tapestry manufactory, who, it is expected, will introduce as subjects the works of the masters of the modern French school and leave in some degree the beaten paths to which respect for traditions limits this branch of decorative

The retiring director some years ago was asked to reproduce in tapestry some of the works of Jules Chéret, the artist so well known for his poster work, but his conservative taste made him declare that the thing was impossible. One of the experienced men at the Gobelins, M. U. Gauzy, had the good fortune to meet a rich collector who gave him an order to make some fifteen pieces of tapestry after cartoons by Cheret. M. Gauzy set up a loom in an old house and with three fellow workers put in three years work during their spare time on a panel of fourteen square meters, entitled

"Lunch on the Grass." They are now at work on a second panel. if as reported he is prepared to make inno vations at the Gobelins, will find some

assistants already in training.

The dean of the French clergy, Canon Gadenne, priest at Radez, will be 102 years old in April, when he intends to celebrate his centenary, having decided to wait until his hundred years were safely passed before celebrating them. He is in excellent health and still carries out his duties in his church, which is one of three he has built. His 156 nephews, nieces, great-nephews and great-nieces are to attend the fête to be given by his parishioners.

The French War Department has just appointed a committee to consider the plans for a giant dirigible balloon which have been drawn up by Julliot, the engineer to whose credit the Lebaudy and the Patrie are due. The length is to be 328 feet, diameter at the widest part 37 feet, and the capacity from 9,000 to 10,000 cubic feet. The Patrie was about 200 feet long.

The chief characteristics of the Patrie are to be followed, including the small halloon of air inside the large balloon to preserve the rigidity of the envelope, the oval form below the balloon, the fixed and the movable planes and the method of steering The driving power will consist of two pairs of screws, one in front of the car and

one in the rear. Each pair will be driven by

an independent motor of 120 horse-power, so

that if one motor breaks down, as on the

Patrie, the other will still be able to work the balloon. The balloon is expected to as tain a speed of thirty-six miles an hour. There was a period when golden hair was all the rage in London, and even the street arab sang "Her Golden Hair Was Hanging Down Her Back," but the era of wheat sheaf tresses has long since given place to Tisian locks and the blondes of yesteryear have disappeared. It is curious to note

how the novelist follows the pr vailing fashions in hair as well as in other things. No longer does the heroine rejoice in a golden aureole, "twisted simply in a loose knot," or "coiled, coronet fashion"; her crowning beauty is copper colored, in accordance with fashion's decree, and that doubtless will in its turn be succeeded by the raven hued hair associated with the beaute du diable, for it is-quite time the

#### the black hair beloved of the poets should come into its own again. Counterfeiters' New Scheme.

From the Baltimore American. "One of the latest schemes of the counterfeit money swindlers is to show gullibs peop e a machine with which they can print themselves large sized bills imitative of f overnment currency," said Capt. S. F. i.hodes, forner y of the secret service. this money producing machine has

smooth demonstrator who will, after getting

smooth demonstrator who will, after getting a prospective victim interested, turn the crank and grind out a \$20 note, which, it is need ess to say, is genuine. The victim shows the bin to a bank cushier, hears it pronounced good, and his mercenary nature being arqueed he sees visions of gigantic wealth, and hands over to Mr. Sharpor \$500, or at least \$250, for the instrument that is going to make him a Rockfeller.

"It is needless to say that the subsequent specimens turned out are such miserable imitations that they would hardly foot a bilind man, but the ignoramus is in a place where he can't make a roar for his lost money."